

The 35 Most Admired Engineers In Radio • The Evil Box You're In

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# RADIO INK

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## 17 Milford "Smitty" Smith Greater Media's Dean Of Digital

One of the radio groups leading the HD Radio charge this year is Greater Media, which is scheduled to have virtually all of its 19 radio facilities broadcasting in HD Radio by year's end. Responsible for overseeing this mass conversion is Milford Smith, who has served as the company's vice president for radio engineering for 21 years, and has been involved with the development of DAB in the U.S. almost since "day one."



Cover and interview photo by Pryde Brown Photographs

## 23 The 35 Most Admired Engineers in Radio

When 21 of the largest radio groups earlier this year announced their commitment to the implementation of HD Radio, the industry's top engineers issued a collective gasp. Many of them are on our list of this year's Most Admired Engineers in Radio — and Radio Ink congratulates one and all.

## Departments

- 06» Publisher's Notes by B. Eric Rhoads
- 08» On Air People, Letters, News & More
- 28» Management  
Sean Luce
- 29» Sales  
Robert Reid
- 30» Blast From the Past™ / Events
- 31» Showcase & Career Center

## Columns

- 10» *The Wizard of Ads™* by Roy H. Williams  
That Evil Box You're In
- 12» *Giff On Sales* by Dave "Giff" Gifford  
Call To Action: Less Is Less & More Is More!
- 14» *The Business of HD Radio*  
Radio Ink's Most Admired Engineers Say  
"Radio Can Cash In Big Time On HD Radio"

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*Our Mission: Radio Ink's role is passionately to empower Radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-Radio environment.*

### IDEA TICKER

**34,429**

...the number of useable ideas in Radio Ink to date

**Coming Next Issue:**  
 » Spring Talk-Radio Guide

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# “My radio station must love me.”



**I LOVE MY STATION.** I especially love receiving e-mail updates from their online listener club... and lately, I've been feeling like they love *me* just as much!

I've noticed they are using **DIFFERENT HTML TEMPLATES** for their e-mails now—so it's more fun to read them. They've sent me their usual weekly e-newsletter, which is great! But recently I received a special one designed **JUST FOR MY BIRTHDAY...** and get this—they sent another one designed just **FOR OUR ANNIVERSARY**, too! My husband wasn't even that prompt—I feel loved!

My husband is a big fan of the station also, and lately we've noticed that his e-newsletter is **CUSTOMIZED FOR GUYS**, and mine is more **GEARED TOWARD WOMEN**. Very cool! And remember our anniversary? My husband *says* he did, but truth be known, he received his anniversary email **AHEAD OF TIME**, and it even included a coupon from a local florist! I definitely approve.

Recently we've received special offers from the station to **STORES JUST IN OUR AREA**. No more hiking across town to find the good deals! And finally, how could I forget surveys and contests! My station gives me **INSTANT ENTRY**, right from their e-mail. It's so *easy* to enter and be *heard*!

**MY STATION MUST LOVE ME.** They sure know me very well and I love hearing from them. *How do they do it?*

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## Time Is Of The Essence For HD Radio

My 30-year old employee and I were discussing radio. When I mentioned that in 1974 — the year she was born — there were no FM car radios, she was shocked. She assumed that FM has always existed — as CDs have always existed in her lifetime.

In 1969, when I got into the radio business on an FM station, it was a vast wasteland. FM was as cutting edge and cool as i-Pods were in their first year. No one had FM in their cars, and very few had FM at home. If you wanted FM in your car, you purchased a \$15 Audiovox converter that mounted under the dashboard. By setting your AM radio to a certain frequency, you could hear the FM stations through your AM radio. FM radio stations, trying to get noticed, gave these converters out to advertisers and listeners.

At the time, FM stations played nothing but “elevator music.” Many companies gave their FM licenses back to the FCC. They could not afford to pay the power bills, because there were no advertisers or listeners.

The first Rock station I ever heard was WNAP out of Indianapolis. It was 1972, and I lived in Northern Indiana. It was so hot that all the kids put giant antennas on the roofs of their homes and listened through their parents’ “stereophonic” receiver. We never imagined that our favorite rock songs could be broadcast in stereo.


At the time, the FCC had to approve all format changes, and I remember battles in market after market with consumer groups trying to prevent rock from going on FM stations. One battle at Chicago’s WEFM went on for about two years, as locals tried to preserve classical radio service.

Auto manufacturers began offering FM radio in cars in 1972. In order for all the cars in America to have FM, those

new cars had to be held for a few years, then sold into the used car market. At the time, the complete car turnover cycle was 15 years, which meant FM would be in all cars by 1987. Guess what year FM radio listening first exceeded AM listening? You guessed it — 1987.

Leased vehicles have shortened the car turnover cycle from 15 to 7 years. A car enters the used market after three or four years; therefore, all radios can be converted in seven years. XM and Sirius radios became available in cars in 2003. Project forward seven years, and 2010 is the year they obtain critical mass with new and used cars — five years from now.

Why am I telling you this? The clock does not start ticking for HD Radio until we start seeing HD in cars. Right now, the satellite people have a two-year jump. If we’re to ensure that HD radios are in cars with all XM and Sirius radios, unless we get this moving fast, the lead of three, four or five years in the car market could determine the fate of HD. Some major manufacturers are still not committed, and are taking a wait-and-see attitude. Wait and see if radio starts broadcasting in HD. Of course, many radio stations are waiting until there are in-car receivers on the market. Chicken or egg?

HD is radio’s bright and shining future for dozens of reasons. Time is of the essence; stations need to covert today. Do the math. Are you listening? 

*Eric*

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### A TWO-DAY TRANSFORMATION



Kalita Humphreys Theater  
May 17 & 18, Dallas, TX



Author-speaker Roy Williams has agreed to a two-day *Radio Ink* event, to be held May 17 and 18 in Dallas. Author of the best-selling *Wizard of Ads* series, Williams is one of the world’s most renowned marketing experts, and is in high demand worldwide. Stations and businesses that have adopted his techniques and practices have seen double- and triple-digit growth.

This conference will be different from anything Williams has previously presented, and he guarantees no repeat of existing material. Williams has been waiting for the right opportunity to reveal his latest discoveries, which are so fresh they are not even available at the *Wizard of Ads* academy.

Call 800-610-5771 or visit [www.radioink.com/roywilliams/](http://www.radioink.com/roywilliams/)

# Together We Have The Power To Move Radio Forward.



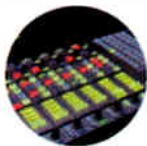
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## IMAGES IN INK



John David, executive vice president of radio at the National Association of Broadcasters, was recently inducted into the Oklahoma Association of Broadcasters' Hall of Fame. Pictured (l-r): John Dille, Federated Media; David Kennedy, Susquehanna Communications; Bill McEveen, Citadel Broadcasting; John David; Steve Newberry, Commonwealth Broadcasting; and Ginny Morris, Hubbard Radio.



The Mallawong Family of Garden Grove, CA, is one of four families selected by the 95.9 KFSH-FM as winners of the station's Ultimate Fish Family contest. More than 200 families entered the contest by submitting a photo and 50-word essay.



Mancow takes his Michael Jackson trial coverage to the streets of Chicago. WKQX - Q101'S morning show host Mancow, not weirder than Michael Jackson!

## Newspapers' Websites Dominate Local Markets

As newspaper hard copy readership continues to decline, local papers are not necessarily losing relevance with consumers in their markets. In fact, a recent report released by The Media Audit shows that local newspapers have the leading Websites in 74 of the 81 markets the company surveys. (TV stations have the leading Websites in five markets, while a combination of TV and newspaper Websites lead in two others.)

"Newspapers still dominate as they did the last time we assembled this data, in 2001," observes Bob Jordan, president of International Demographics. "Today, 55 newspapers and seven TV stations attract 20 percent or more of the adults in their markets. We still believe that content is the primary draw of a Website, but we can't ignore the marketing pull of TV. If a newspaper promotes its Website only in its newspaper, we believe, an aggressive TV station Website can draw a larger adult audience."

Radio and radio station Websites are notably absent in this discussion of online market dominance.

Source: Center For Media Research, April 8, 2005

## Generation Y Spends \$\$\$ Online

Often considered the first "wired" generation, Gen Y consumers have grown up with cell phones, computers and the Internet — and they have a propensity to spend a greater percentage of their incomes via online purchases.

According to Harris Interactive's YouthPulse research study, consumers under age 21 are spending some \$22 billion per year online, representing about 16 percent of their total spending. Older youths in this demo group (18-21) make the most online purchases each year (an average of 15) and at least some of those purchases were at an online auction site. In fact, about half of 18- to 21-year-olds have bought something through a site such as eBay.

Moreover, while youths are spending that \$22 billion online, they spend another \$20 billion in traditional stores — making purchases they've researched online. "The future of online commerce ... seems promising," note Kelly Bagnaschi and John Geraci, editors of Harris Interactive's *Trends & Tudes*. "Our view is that there are aspects of the physical shopping experience that will be difficult to compete with online, and that retailer shopping experiences will always hold a special place. Rather than try to replicate or compete with these experiences, online merchants should try to create their own unique experiences, using benefits of their medium that cannot easily be replicated in stores."



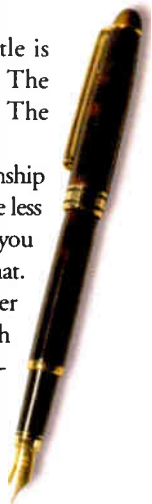
# LETTERS - ON AIR

## What's More Personal Than Radio?

Regarding "Wachovia's Boyle: Personal Entertainment Is Replacing Mass Media" ([www.radioink.com](http://www.radioink.com), 4/4/05): Very little is more personalized than a listener's connection to and relationship with a radio station. The Wirthlin study illustrated that. The negligible decline in time spent listening with radio, even after iPods and satellite radio burst onto the scene, illustrates that. The 50,000+ people who recently flocked to Disneyland on Radio Day to see their favorite personalities demonstrated that.

Remember, our studies with Arbitron keep showing that about 67 percent of the people who listen to radio listen for companionship (neighborhood), not primarily as a music delivery system. You've seen the "Virtual Neighborhood" presentation — you know that we have less and less control of our time during the day and of our ability to spend time with friends and companions. Listen to the radio; what do you hear? The stations (and their Websites) reflect — heck, they resound with — their listeners' needs and voices. No other medium can do that.

Recently, the KRTH morning guy was discussing the Kobe Bryant case settlement. He said he'd take five calls on whether or not Kobe was really guilty. He wanted to move onto something else, but the listeners didn't. They flooded the station with calls and wanted more. They got more. Because it's local radio and it can do that. Just like a neighbor could. Radio is the ultimate personalized media device in a world of long, lonely commutes and increasing time spent away from home.  
— *Mary Beth Garber, Southern California Broadcasters Association*



## Gone In 60 Seconds

Offering both :30s and :60s has always made more sense than calling all commercials "units," because a unit, with rare exception, always turned out to be a :60. From a revenue viewpoint, 12 units taking up 12 minutes (at \$100 a piece) nets you \$1,200. You can match this revenue with a combination of six :60s (at \$100 a piece) and eight :30s (at \$75 a piece). Bottom line: same money with 10 minutes of commercials vs. 12 minutes of commercials. This also means shorter breaks (four 2 1/2-minute breaks vs. four 3-minute breaks). And, of course, those two "extra" minutes could be sold, giving you 25 percent more revenue that hour.

Using those rates, it's a better deal for the client: 25 60-second commercials vs. 33 30-second commercials. We call it MR: more repetition.

Because you are playing fewer commercials, why not promote it? Our campaign promotes "less commercials" while keeping the dial position (and the music) in front of those folks with [Arbitron] diaries on their coffee table. Check it out: <http://brittanylin.com/30pga.mpg>  
— *Carl Strandell, Register Communications*

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» **QUICKREAD** » I recently took a big idea — ad writing — and reduced it to a series of very insightful steps. » Just four of these steps will help thousands of people progress from below-average to above-average ad writers — but then they will have to unlearn the formula if they are to progress beyond its limitations. » The four steps are a small part of one session in the new, online streaming video course taught at WizardAcademy.com — **Ad Writing 101**. » In your next advertising experiment, try targeting through the content of your message rather than through demographic profiles. » Choose whom to lose. » Gain their attention. » Surprise them with your candor. » Make sense.

## That **EVIL** Box You're In

People talk about thinking outside the box — but how did they get into that box in the first place?

The criticism most often aimed at me by my detractors is that my writings are “vague and abstract — not actionable.” These people want steps, a formula, a method that can be taught in a systematic way. No problem. I can do that.

Voila. We just created a box.

Making a big idea small is easy: all you have to do is cut off all its branching options. I recently took a big idea — ad writing — and reduced it to a series of very insightful steps. Just four of these steps will help thousands of people progress from below-average to above-average ad writers — but then they will have to unlearn the formula if they are to progress beyond its limitations. Even as I was writing this step-by-step methodology, I was forecasting exactly how long it would take its most enthusiastic adopters to realize I had put them on a dead-end road.

The choice I face each day is simple: Will I be known as lofty and vague? Will I be known as the person whose “system” doesn’t always work? It’s not an easy choice to make. The four steps I mentioned are a small part of one session in the new, online streaming video course taught at WizardAcademy.com — **Ad Writing 101**. Here they are:

In your next advertising experiment, try targeting **through the content of your message** rather than through demographic profiles.

There are four simple steps in creating a sharply targeted message:

**1 Choose whom to lose.** Inclusion is tied to exclusion. The Law of Magnetism states that attraction can be no stronger than repulsion. In the following example, I choose to lose bargain-hunters and posers (not that there’s anything wrong with bargain hunters or posers. In another campaign, I might target them with great success). When you’re saying the right thing, you’ll be surprised at how many people suddenly become “the customer you needed to reach.”

**2 Gain their attention.** If the reader/listener/viewer isn’t with you, you’re toast. We live in an over-communicated society in which our attention has been fractured by too much media. Never

assume that people will pay attention to your ad. Assume, instead, that you must wrestle their thoughts away from powerful images and distractions tugging at their mind. “If the lowest price is all you’re after, this isn’t the camera for you.” That headline/opening statement attracts the quality-conscious consumer to the same degree that it repels the bargain-hunter. The only task remaining is to explain precisely why our camera is worth the premium price we ask.

**3 Surprise them with your candor.** Traditional hype and ad-speak make today’s customer deaf and blind. They can smell hype and phony promises, and they’re turning away from them in greater numbers every day. Bluntly tell the truth. Confess the negative, or customers won’t believe the positive. “Another downside of this camera is that it’s not the sleekest, prettiest one in its price class. No one is going to tell you how cool your camera looks. The upside is that it takes far superior pictures.”

**4 Make sense.** Believability is the key. Tell how and why your product can deliver what it promises. “The prettiest camera in this price class has a shutter speed of 1/15<sup>th</sup> of a second. But the shutter speed of the ugly Canon PowerShot S500 is a super-fast 1/60<sup>th</sup> of a second, allowing you to take fabulous photos in low-light situations. Your indoor photos will look rich and vibrant when all the others look dark and grainy. And your nighttime photos will make people’s eyes bug out. Beautiful contrast and luminance, even without the flash. This camera can see in the dark. Take a picture of your lover in the moonlight. It will become your favorite photo ever. And that super-fast shutter speed is also very forgiving of movement. That’s why no one ever replaces their PowerShot S500. Go to your local pawnshop and see if you can find one. We’re betting you can’t. But you will see several of that “prettier” camera available cheaper than dirt. So, if you’re looking for a great price on a sleek-looking camera, that’s probably where you should go.”

See what I mean about choose whom to lose? Are you beginning to understand the power of candor?

I promise that targeting-through-copy works. Do you have the guts to do it? 

Roy H. Williams, president of Wizard of Ads Inc., may be reached at Roy@WizardofAds.com.

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**QUICKREAD** >> Radio's latest lemming leap is Clear Channel's Less Is More initiative. >> The "clutter" issue apparently is only a CC issue, deflecting attention away from CC's abysmal (pre-John Hogan) reputation. >> Research intimates that CC's LIM is a "success, but is it "company" research or "industry" research? >> Radio must make sales at the CMO (Chief Marketing Officer) and Super-Planner levels. You must straighten them out with a *radio education* on how to get results on radio. >> Rally your market's competitive GMs to make separate and/or joint appointments with leading advertisers and agencies to confirm that experience (backed by research) clearly supports using more 60-second spots than 30-second spots.

## Call To Action: Less Is Less & **More Is More!**

Ready to participate in radio's latest lemming leap?

In regard to Clear Channel's Less Is More initiative, my clients have zero recollection of a "clutter" issue. The "c" issue apparently is only a CC issue.

No wonder many radio people believe there's a shell game going on here. Whereas the gamers for this LIM initiative have drawn inattentive eyes toward an alleged "clutter" issue, said eyes have been drawn away from CC's abysmal (pre-John Hogan) reputation. Googling "Litigation against Clear Channel" will un-mesmerize you, guaranteed. CC's real motivation: "For the good of the industry" or a contrived deception? No clue!

However, advertisers shouldn't care about how many commercial units or minutes you run hourly, or how you price each pod's leading 60-second commercials or your 30-second ones. Why?

1. During this new "[Return On Investment] ROI Marketing" trend, national advertisers now care only about what local advertisers have always cared about: getting results.

2. Nobody's getting rate card for opening :60s anyway; they're going to the "power" negotiators (at lower CPPs) just to get on the buy. Worse, premium :60s are now reserved for national advertisers, so at the next recession, when the biggies are the first to cut bait, the locals will tell you precisely where you can stick your oh-so-generously priced premium inventory!

3. Clutter? According to Western International Media Research, a media-buying service now under the "Initiative" banner, radio ranks second only to cinema advertising in terms of "ad attention."

### Identified As "Ad Avoiders":

- 68% of newspaper readers
- 61% of magazine readers
- 52% of direct-mail recipients
- 44% of TV viewers
- 16% of radio listeners
- 8% of cinema attendees

4. Listeners count commercial interruptions, not seconds.

5. Run 10 :60s instead of 20 :30s, and there's **no** clutter.

In terms of recall, The Pretesting Company (currently doing exemplary research for RAEL, the Radio Advertising Effectiveness Laboratory, commissioned by RAB) conducted research revealing that radio :60s are 35.9 percent more effective than 30-second commercials and that a typical 60-second radio commercial has 22.5 percent greater recall than a typical 30-second TV commercial. Call RAB (800-232-3131) for details.

After six months of the initiative, there is research intimating

that CC's LIM is a "success." Red flag! I mistrust "company" research, as opposed to "industry" research. What is the justification? In 1964, when The Pulse was the Arbitron of its day and after experiencing yet another "unacceptable" book by Capital-Cities-owned WPAT-AM/FM, the company commissioned "The Pulse Qualitative Analysis of the New York Radio Audience," after which WPAT's audience shares immediately increased. Eureka!

Now, a stock analyst concludes that CC's LIM initiative is working because commercial loads were down 13 percent in January, compared to October 2004? Depressed January vs. bountiful October, when radio stations were oversold with political ads nationwide? Duh!

As a borderline applicant at the "Pearly Gates," how much time would you prefer for pleading your case: 30 or 60 seconds? If you were given a choice only of 30 or 60 seconds to make a presentation, what's your choice?

Lemming leapers, your spot loads and revenues are down. Sixties cost approximately the same, while 30-second spots are being devalued for you. Re-tooling your traffic departments is expensive, many of your own people aren't buying into this LIM hype, and managing your radio station is becoming a nightmare. You're steering radio into a mess of trouble nobody asked for! It's a bottom-line abomination, period.

### GIFF'S CALL TO ACTION

1. Radio must make sales at the CMO (Chief Marketing Officer) and Super-Planner levels. You must straighten them out with a *radio education* on how to get results on radio; they're being misled to the point where radio will be bought and sold to radio's detriment.

2. Rally your market's competitive GMs to make separate and/or joint appointments with leading advertisers and agencies for the sole purpose of making it clear that most of you haven't suddenly gone loopy and confirming, in terms of getting results, that experience (backed by research) clearly supports using more 60-second spots than 30-second spots.

Unless, of course, you're a lemming! ☹

Dave Gifford is president of Dave Gifford International and founder of The Graduate School For Sales Management. He may be reached at 505-989-7007 or by e-mail at [giff@talkgiff.com](mailto:giff@talkgiff.com).

**Editors' Note: Columns printed in Radio Ink represent the views of their authors and do not necessarily reflect the opinions of this publication or its editors.**

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Omaha **KHLP** 1.5 to 3.0

Charlotte **WBT** 1.2 to 3.6

Winston-Salem **WTRU** 0.5 to 1.4

*The Dave Ramsey Show Men 25 - 54\**

Salt Lake City **KLO** 2.2

San Antonio **KTSA** 3.2 (FIRST BOOK!)

*The Dave Ramsey Show Adults 25 - 54\**

Greenville, SC **WLFJ** 1.9 to 2.2

Birmingham **WERC** 3.3 to 4.7

Huntsville **WBHP** 0.9 to 2.4

Jackson, MS **WFMN** 4.2 to 4.3

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World Radio History

# The Business Of HD Radio

## Radio Ink's Most Admired Engineers Say, "Radio Can Cash In Big Time On HD Radio"

For 15 years, the radio engineering community has been preoccupied — some might say obsessed — with developing a system of digital audio broadcasting that would push the industry's 12,000 commercial and public stations to front and center on the digital stage. That system is here in the form of HD Radio, and many of those same engineers are being asked to assist their companies' managers and programmers in determining the best and most competitive uses for the ancillary features that a digital system offers. It's one thing to invest hundreds of thousands of dollars from a capex budget to implement a digital signal; it's another to make that signal produce a viable return on investment. *Radio Ink* asked some of the industry's most admired engineers to offer insights on

the business opportunities that HD Radio affords U.S. broadcasters.

"Programming, sales and marketing all will see advantages in this technology," says Emmis Communications' Vice President of Corporate Engineering **Marty Draper**. "This ranges from flanking or image reinforcement in secondary audio streams to sales and imaging opportunities in the display technologies. We're a creative industry, and we will see many more ideas as HD implementation hits its stride."

"Secondary audio channels will probably be one of the main driving forces behind HD Radio," observes **Dom Bordonaro**, chief engineer at Cox Radio-Connecticut. "They not only create another stream of revenue for broadcasters, they can also serve as the reason for consumers to purchase HD Radio receivers in the first place. Data services also are a possibility, but like analog sub-carriers, they're unidirectional. I see the data streams used to supplement the broadcast audio side, as opposed to being used by a third party."

Greater Media's vice president of radio engineering, **Milford Smith**, agrees that a secondary program service is an exciting and challenging business opportunity. "The ability to program two (or more) 'stations' — where before there was just one — gives us the opportunity to leverage what we do best onto multiple platforms," he explains. "I am also enthusiastic about multi-channel sound and some of the evolving data applications, but in terms of nearly certain additional (and substantial) new revenue, SPS is it."

Crawford Broadcasting Director of Engineering **Cris Alexander** concurs. He notes that the secondary audio channel feature is one of the more intriguing possibilities for HD Radio. "There are myriad possibilities of what a licensee could do with what amounts to an additional signal," he says. "Data transmission of all sorts offers many other possibilities, but those business models and infrastructures will have to be developed. On the other hand, radio hopefully knows how to do radio, and business models for additional audio channels shouldn't be too hard for us to come up with and implement."

The new features available in second- or third-generation HD Radio broadcasting are virtually limitless, says **John Kennedy**, director of engineering at Entercom-Boston: "The secondary audio can be used for additional programming, such as news, weather and traffic, as well as replaying advertisers' commercials so listeners can hear more information about products advertised. The data can provide the same types of info — news, traffic, song titles and artists, stock quotes and advertiser info. All of these have intrinsic value to radio, and could provide additional revenue to our companies."



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# The Business Of HD Radio

After the more traditional commercial business opportunities of a second — or third — program channel, a sponsored or subscription-based, wide-area data transport model will likely be the most profitable feature, according to **Marty Hadfield**, vice president of engineering for Entercom. “One possibility,” he suggests, “would be to offer improvements or enhancements to subscribers of local traffic-information systems that are interfaced with on-board navigation systems — or simply text-displayed or voice-announced on non-navigation linked receivers.”

**Dave Remund**, vice president of engineering for Regent Communications, says he doubts that the full potential of HD Radio is even close to being known, but cites secondary audio channels as an immediate opportunity. “They could be used for alternative programming that is either advertising- or subscription-supported,” he explains. “It may be a good way to provide constant weather and traffic information on demand, or perhaps as a variation in programming for the main channel station. Maybe the main channel would provide a ‘mainstream’ version of a particular format, and you could tune to a secondary channel to hear a more ‘hard-core’ version of the same format, or even something completely different. Imagine Country on the main channel, with Rock and Classical on the secondary channels.”

## Forget Video Transmission

While some digital audio “visionaries” have suggested that the secondary audio channel might even be used for transmission of video, Bonneville Broadcasting Vice President of Engineering **J. Talmage Ball** plays down this possibility. “I don’t see the secondary audio channels competing with television or any other video media to place pictures on the faceplate of a radio,” he observes. “The most popular radio listening occurs in the automobile, and we cannot afford to move the radio to the rear seat because there is video on the faceplate. Additionally, there simply isn’t enough bandwidth in the HD Radio data channel to compete with our high-bandwidth neighbors in the video world. The data channel is a low-bit-rate, point-to-multipoint service, much like ‘teletext’ was in the mid 1970s and ‘80s on television.” Ball says that tele-

text didn’t fly in this country because early adopters were too impatient to get the slow video response after a request was made.

Ball sees the HD Radio data channel used to enhance the listener’s experience of the broadcast radio medium. “The data channel can be used to program receivers to make the most of the broadcast radio service, and receivers will soon be designed with data storage and memory,” he says. “The data service can be used to best manipulate this storage, or to inform listeners where the programming they seek is. Anyone riding in a car with a junior-high-school student experiences the channel hopping they do to find what they want. There is an opportunity here, because this is the demographic to which we want to sell radio.” The data channel, Ball explains, can be used to inform listeners what is happening on one channel when they are listening to another. “There are TiVo, PIP and PSIP (Program and System Information Protocol) opportunities here that are popular and successful in broadcast television,” adds Ball. “If broadcast radio jumps on these opportunities early, learns to manipulate and own them, it will be able to control the HD Radio of the future.”

**Greg Savoldi**, director of engineering for Clear Channel’s Columbus region, compares secondary audio channel opportunities to the value of an SCA transmission (Subsidiary Communications Authorization or “subcarrier”) 40 years ago. “Look at the simple, yet viable use of 57 kHz for RDS” (Radio Data System), he says. “For years, right here in Columbus, the Central Ohio Radio Reading Service has been the portal to the world for thousands of the blind and handicapped, via a 67kHz subcarrier. Imagine the possibilities of ‘HD2,’ and more! We could be offering exclusive concerts, acoustic versions of recorded tracks, live versions, ‘best-of’ morning shows, interviews, alternate formats, infomercials — it’s really wide open at this point.”

“The first ‘killer apps’ for FM, beyond perfect reception in difficult urban areas, appear to be secondary audio channels and 5.1 surround sound,” says **Andy Laird**, vice president of radio engineering for Journal Broadcast Group in Milwaukee. “On the AM side, there’s the possibility of really good-sounding audio in stereo with no noise. Plus, there are a couple of data channel ideas developing — but nothing is far enough

along to promise a business opportunity.”

In addition to adding a complementary supplemental program channel, a “NOW” channel is a no-brainer, says NPR vice president of engineering **Mike Starling**. “The NOW channel will offer a continuous short loop of periodically updated traffic, weather, headline news and sports,” he says. “It will cost next to nothing to produce, and will bring in new revenue — if stations resist giving this gem away as an inducement.”

## Supplemental Possibilities

In markets with Hispanic populations, the first supplemental channel could broadcast the same format, but with Spanish-language announcements and commercials. “That’s an obvious ‘value-add’ with a new revenue base,” Starling says. “Other formats complementary to your main channel should be equally obvious. For starters, use a subscription-free ‘gold’ or ‘splinter’ strategy. Are you a Country station? Add ‘gold’ or ‘outlaw.’ Rock? Add ‘classic’ or ‘oldies.’ Classical? Add ‘chamber’ or ‘opera.’” Starling also notes that increasing commuting times and highway congestion mean that real-time traffic displays and information targeting a listener’s route of travel will be valuable to consumers, premium subscribers and sponsors.

“Secondary audio is certainly a strong business opportunity for broadcasters, and data transmission also is a viable opportunity,” says Cumulus Corporate Director of Engineering **Gary Kline**. “Still, I don’t think we’ve figured out every single way we can use either the second channel and/or data. While we have a lot of solid ideas, we’ll figure many more as we continue to develop sensible business strategies for generating revenue from the technology. At Cumulus, we are designing and building our HD facilities to take advantage of secondary audio and data.”

One example of this, Kline says, is the fact that STL (Studio-To-Transmitter Link) paths are all built with extra data paths for future HD and RDS use. “Many of our new STL equipment purchases include expandable audio paths for additional (and separate) audio feeds to the transmitter site,” he explains. “Our studio and transmitter designs take into account HD radio and future technologies.”



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# Milford "Smitty" Smith Greater Media's Dean Of Digital

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By Reed Bunzel, Editor-in-Chief

Without question, 2005 is the year of HD Radio. While iBiquity and most major radio groups converted some stations to digital in the past 18-24 months, during the first week of January more than 20 companies announced their full commitment to HD radio, pledging to implement digital audio at more than 2,500 stations within the next several years.

One of the radio groups leading this charge is Greater Media, which is scheduled to have virtually all of its 19 radio facilities broadcasting in HD Radio by year's end. Responsible for overseeing this mass conversion is Milford Smith, who has served as the company's vice president for radio engineering for 21 years, and has been involved with the development of DAB in the U.S. almost since day one. Smith, known throughout the industry as "Smitty," is chairman of the National Association of Broadcasters' Digital Radio Committee, as well as a past member of its AM IBOC Nighttime and FM IBOC dual antenna ad hoc committees. Active on the National Radio Systems Committee, he is senior co-chairman of its DAB subcommittee, which is involved in the testing and evaluation of the next generation of digital radio service.

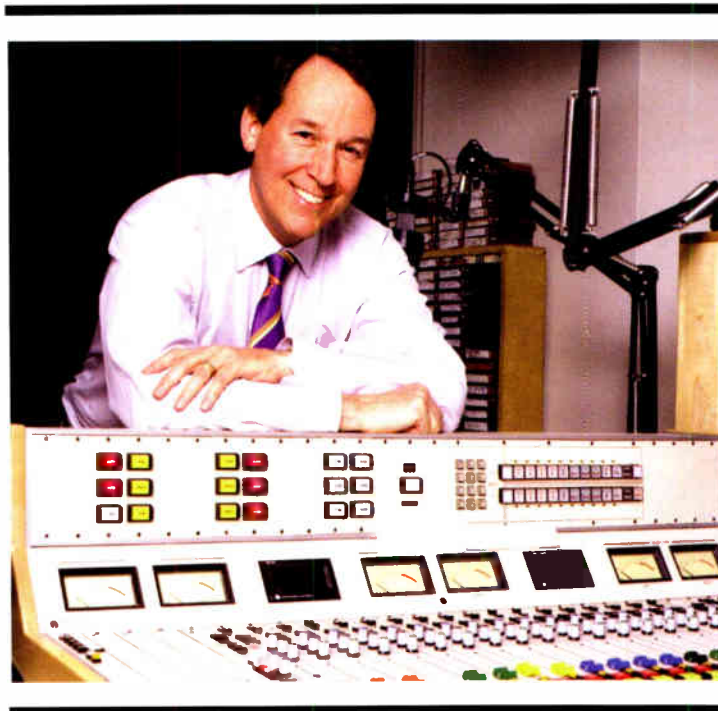
Smith acquired his lifelong love of radio broadcasting at an early age. Born and raised in Rutland, Vermont, he says radio fever hit him when his father introduced him to radio and shortwave broadcasting. "That's when the bug originally bit me, looking over his shoulder and listening to the stuff he was listening to," he recalls. "I was fortunate as a teenager to spend a little time at a couple of local radio stations up there, observing what was going on and occasionally being allowed to do a little something. Looking through the glass fronts of Collins transmitters with glowing blue mercury vapor rectifiers that pulsed in time with the music was almost too hard to resist."

Majoring in physics at Amherst College in Massachusetts, Smith quickly

became chief engineer not only of his college radio station, but of the station at nearby University of Massachusetts, as well. He subsequently landed a job as the CE of an AM/FM commercial operation in Northampton, MA, and then worked at several other stations in western Massachusetts and Connecticut before joining WPIX in New York. In 1972, he relocated to Washington, DC, to serve as CE at WPGC-FM, which 12 months later was acquired by First Media.

After 11 years at the station, Smith moved on to Greater Media, which he says "always had a reputation for being one of the best-run, privately held companies. They also had a reputation for really doing things right technically. There was enough staff and enough resources and money to allow one to do a really good job, so I made the run up the New Jersey Turnpike from DC, and have been here ever since."

As *Radio Ink* once again announces the "35 Most Admired Engineers in Radio," our editorial board determined that no one better represents the Year of HD Radio than "Smitty," who agreed to spend some time discussing all things digital — and even a few things that aren't.





**INK: What are your day-to-day responsibilities at Greater Media? Are you a hands-on engineer, or have you learned the art of delegation?**

**MS:** I don't think you ever totally learn the art of delegation if you're really into what you're doing. Most of my time is spent behind a desk. When I have the opportunity, I try to get out into the field to work, particularly on some of our very large capital projects, where I think I can help the facilities. We oversee all the engineering here in New Jersey — most of the management-level engineering hires, capital budgets etc. I also spend a fair amount of time involved in industry matters, working with the NRSC, the NAB and similar organizations with interesting acronyms.

We look out for the radio part of the company, as well as the tower division, which leases owned structures to tenants, as well as a few other peripheral things.

**What has been your role in an industry-wide roll-out of HD Radio?**

For the past few years, I've chaired the National Radio Systems Committee DAB subcommittee, which has been charged with evaluating the various digital radio systems. We're in a standards-writing process for digital radio. I've been part of the industry side of DAB since

it started in the very early 1990s, when everyone was visiting Rennes, France, to look at the new Eureka 147 technology. Since then, the process has gone through a series of ups and downs, as technologies have been presented and, in some cases, didn't make the grade.

**Is it critical to establish an HD standard for both AM and FM?**

The NRSC 5 draft standard, which is being worked on right now, is an all-inclusive standard that includes both FM and AM. A distinction must be made between a standard and any interim or permanent FCC rules. The standard describes the technical underpinnings of the system — a very detailed technical description of what HD Radio is, how it's implemented and how it works. It's then up to the FCC to set limits on the operation of that system.

**Still, how critical is it to set a standard for AM service, both daytime and nighttime?**

It's very critical. An NAB ad hoc committee on AM nighttime recommended that AM be permitted to implement HD Radio on a 24-hour basis. Obviously, the FCC must make the ultimate decision: They can make an interim decision, which would be the same as

most of the decisions they've made to date on HD Radio; or they can wait and write formal rules to govern the nighttime service. It's my understanding that, in the next few months, the FCC will address the matter of AM nighttime, put it out for comment and possibly make a decision on implementation. That will be of great benefit to AM radio.

**Still, AM broadcasters have been skeptical about what it could do to nighttime coverage.**

In the realm of HD Radio, the biggest trade-off that must be made by broadcasters is the AM nighttime element. More compromise is required here than in any other implementation of the system, on AM or FM. Initially, broadcasters saw that trade-off as a bit scary and undefined, so they were hesitant to embrace the concept of digital AM during nighttime. But as broadcasters have become more educated about digital, they've become more willing to accept the compromises inherent in the nighttime implementation.

**What sort of compromises?**

The best example is with a clear-channel station — and I'm not referring to the company — that provides a lot of nighttime skywave service. There are exceptions, but most of those stations derive a lot of prestige, but not a lot of revenue, from that wide area of nighttime skywave service. The compromise is that once HD Radio is implemented universally, that nighttime skywave service won't be as easily listened to as it is right now, because of the various HD carriers. On the other hand, that radio station will have a very large local service area, encompassing its primary market.

More important, the audio quality of the AM will be equivalent to today's FM, and broadcast in stereo from one edge of coverage area to the other. Many broadcasters who have weighed the potential loss against the gain have come to the conclusion — slowly — that this is not a bad trade-off. It provides more of what we need to remain competitive in our core market.

# **Radio Ink's Most Admired Engineers in Radio**



**Milford Smith**  
Director of Engineering  
Greater Media, Inc.



**Paul Shulins**  
Director of Technical Operations  
Greater Media-Boston

***“Greater Media is fortunate to have two of the most gifted engineering executives in radio today. We are proud to have them in our family.”***

**Peter Smyth**  
President & CEO  
Greater Media, Inc.



**Greater Media Inc.**  
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**While HD Radio will lead the radio industry into the digital age, a digital signal alone isn't enough to generate public excitement — or return on investment. What other features of HD Radio might encourage consumers to buy digital receivers — and generate real dollars for broadcasters?**

This question really hits the nail on the head. Clear, digital sound is necessary for radio. We're getting to be the only medium that isn't digital. Everyone else has made that transition: LPs to CDs, analog video to DVDs, digital TV. We're the last of the last of the analog cowboys. There isn't much upside revenue potential inherent in HD; the exciting thing is that HD is a bit stream, and that bit stream can be repurposed in many different ways. From a conventional standpoint, perhaps the most exciting aspect of HD radio is the ability to transmit more than one program stream. NPR has done really good research on the SPS, or Secondary Program Service aspects of HD Radio. The conclusion is that two audio streams, each using 48 kilobits — half the 96 kilobit rate of HD Radio — are perceived by most listeners as no worse than the 96. In other words, you can halve the bit rate and the quality stays the same. This immediately provides every radio station with the potential to have another program service. That's huge.

**What about other revenue streams, such as data transmission?**

Many data aspects of HD Radio are still being resolved, including live traffic information, ancillary data, news, weather, stock data and a host of others still in formative stages. Each has the potential — as a station-initiated service, or as a conduit provided by the station — to generate additional revenue. There are many exciting possibilities; you have to think beyond that one analog audio stream and determine what this will do for you. Sure, it will get you to the digital realm, but there is much more in terms of additional possibilities and revenue.

**Which of these do you envision will be rolled out first, and how will it impact**

**the consumer's decision to lay down several hundred dollars for the unit?**

Most of the newer units will have at least some of the capabilities we've discussed. Receivers with secondary audio channel capabilities will be available as soon as later this year. Because that capability has always been designed into the iBiquity system, it will not be a big deal to implement it in future receivers. I would be surprised if any receivers after this first, early-adopter generation do not include that feature. The data applications will be receiver-dependent, and dependent on the data stream.



**Care to take a stab at what HD Radio receivers might look and act like in 10 or 20 years?**

That's a very tough one. The challenge with any digital device is power consumption. We are at the front end of HD Radio, and the chip manufacturers are hard at work turning out the large-scale, integrated circuits that will be necessary to make HD receivers that are not tethered to an electrical outlet or to a vehicle power supply. Most of these receivers need a battery or AC supply to provide power. Once these receivers turn into portable devices, one hopes they will be as ubiquitous as analog receivers are, with multiple program channels. They might be integrated with cellular telephony devices, providing a convenient back channel for

interactivity between the radio program stream and a service provider.

The crystal ball is not clear on what these devices will look like, but I have no reason to believe the technology won't be as rapid as it was on the satellite. Given the 800-900 million receivers ripe for replacement in this country, the incentive is there to make the devices as attractive as possible — and I have no doubt they will.

**How will the radio industry generate the same kind of hype as the satellite folks?**

The best thing the satellite people have done is self-promotion. We already have one of the best promotional vehicles: radio stations. I hope everybody who embraces HD Radio will also embrace the concept that they must promote it, sell it and get the word out to listeners. That's absolutely critical. Greater Media stations broadcasting in HD Radio right now are doing a pretty good job, and other people need to do so. It's an exciting technology that's neat to talk about. It's current, it's a good buzz and we have to promote it.

**In addition to implementing HD Radio, what issues are most pressing for a radio chief engineer today?**

We're always trying to optimize the service an individual station provides. This means optimizing not only the signal coverage, but also the quality of the programming. At the same time, we must give our talent and management the tools they need to move forward. To that end, some peripheral enhancements deserve attention because they will enhance the listeners' radio experience. The first of these is the initiation of RDS service, whereby stations can provide call letters and format. What general manager would not want the station's call letters staring back at listeners from a display on every radio? That's a no-brainer. It's relatively easy to expand that to title and artist information, and other informative services. Satellite radio already has that, so we should be shooting for things like that. Even as we implement HD Radio, it's

important to remember that analog will be dominant for a number of years yet, and we must provide as complete and attractive a service as we can.

### **What other listener enhancements are on the horizon?**

A Web presence will bring value and interest to the station. It is possible to do streaming for a reasonable price; most issues have been resolved legally or technically, so it's possible to go forward with that. It's also possible to interact with your audience in terms of music downloads. Greater Media is fairly aggressive in that vein, which is good from both the revenue and listener standpoints. It adds to your hipness and appeal to the listener. If you do it right, listeners can get their MP3s from you rather than from another Website. Anything that enhances the experience for the listener is good — and that's true for analog or digital.

### **What is the most pressing technological challenge facing radio in the next few years?**

HD Radio will be the "biggie" for the next few years. Remember, there have been only two radio services in this country since the beginning of electronic media: AM and FM. Now we have HD, and the potential to add radio stations through the secondary program channels. That will be another seminal event in the history of our business. Suddenly, one station will be two, or possibly three — and we will need to deal with the logistics and programming needs to run a radio operation. In the past 10 years, we've been faced with changes brought on by consolidation. We'll be changing again as these new program channels become available.

### **Do you ever long for the days when you were chief engineer for just one station, or a handful of stations?**

You bet. Those were some of the best times I've had. When First Media used to purchase a station, another engineer and I would drop down out of the sky in that market — usually a city we hadn't been in before — and we didn't come

home until that station was on the air in a new facility. Those were great times. Some people thought we were nuts to be working 100 hours a week, but that hands-on work, and having a direct influence on a day-to-day basis, is really attractive. I have a lot of nostalgia and longing for those days.

### **Consolidation was not kind to a number of radio engineers. Has the industry suffered because of downsizing on the technical side?**

Many us went through tough times during consolidation. A lot of technical positions were lost justifiably, or because of economic need. For a few years, the industry was badly understaffed in terms of technical people. In many cases, the technical people who were left were grossly overworked, and somewhat under-compensated. Now, as things have settled out from consolidation, many owners are realizing they need more technical horsepower than they originally thought. Some of the people who were turned away are coming back, and the technical operations are getting better than they were a few years ago.

### **Are enough skilled, technically minded young people coming into radio on the engineering side to keep this industry healthy and viable?**

I'm afraid not. Unfortunately, there are not as many opportunities for younger people to learn the business. Because of consolidation, there aren't many opportunities for a number-two or -three person to work under the tutelage of a more experienced person. Also, younger people are finding information and technology — computers, etc. — more seductive than radio. I'm not sure where the next generation of engineers will come from. That's something we must think about, because these technical marvels don't run themselves. These people will be needed in the future, and they'll be difficult to find. If an organization can offer an internship or tutelage program to encourage newly schooled people to come on board at a station, it will serve us very well in the future. ☐

## **Milford Smith: *The Personal Side***

### **What leisure activities do you enjoy?**

I'm an avid SCUBA diver, and am certified as an instructor. I am also a big fan of minor league (AA) baseball. Go Thunder!

**What books do you recommend?** I'm a great fiction reader; I like Clive Cussler, Tony Hillerman, Tom Clancy and others of that genre. Also, baseball-oriented books and, of course, anything on diving.

**What books are on your nightstand right now?** Other than *Quantum Physics Made Simple*? I'm in the middle of a real-life diving adventure, *Shadow Divers*; a great classic baseball book, *Summer of '49* and a history of the transcontinental railroad, *Nothing Like It In The World*.

**Who are your mentors or role models?** First and foremost: my dad, Vermont Supreme Court Justice Milford K. Smith Sr.; Ralph Dippell (of Cohen and Dippell); Greater Media founder Peter Bordes; and Bob Silliman (of Silliman and Silliman) — unfortunately, all deceased.

**If you had 30 minutes to talk to one person, who would that be?** Major Edwin Armstrong, generally acknowledged as the father of FM radio

**Whose phone calls do you always return?** I do my best to return every phone call I receive.

**If you could go back in time, where/when would you go?** I would have loved to be part of the very early days of our business, where radio was *the* electronic medium, and discoveries and breakthroughs in its technology were occurring rapidly.

**To whom did you listen on the radio when you were growing up?** Joey Reynolds on WKBW, Cousin Brucie on WABC, "Boom Boom Branigan" on WPTR and early talker/storyteller extraordinaire Jean Shepherd on WOR. In central Vermont, one had to wait for nighttime to sample "big city radio"!

**What did you want to be when you grew up?** From a fairly early point, a scientist or engineer.

**What is your favorite radio format?** Classic Rock and AOR; I also listen to a fair amount of Talk and a bit of Country.

**Of what achievement are you most proud?** Probably the small part I played in the evaluation and introduction of digital radio in the U.S. A new radio service has only come along twice before in the history of our business, so it's been very exciting to be involved in the third.



**John Warner**  
VP AM Engineering  
Corporate



**Greg Savoldi**  
Regional Director of Engineering  
Columbus



**Ben Brintzer**  
RVP Engineering  
Mid South Region



**Randy Mullinax**  
RVP Engineering  
Southeast



Engineering  
Excellence



**Charlie Wooten**  
Director of Engineering and IT  
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**Steve Davis**  
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**Jeff Littlejohn**  
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# A Radio Ink Special Feature:

# The **35** Most Admired Engineers In Radio

When 21 of the largest radio groups earlier this year announced their commitment to the implementation of HD Radio, the industry's top engineers issued a collective gasp. Most already have experience converting some of their companies' facilities to digital, but this new push suddenly fast-tracked the transition process. Always up for a technical challenge, however, the radio engineering community welcomed the pledge to implement a digital signal at more than 2,500 stations nationwide.

Many of the engineers who have been charged with this rapid transition to HD Radio can be found on the following pages, as we present "The 35 Most Admired Engineers in Radio." As

we do every year, we search the entire radio industry for the engineers who are considered the best of the best, those most admired by their peers, their staffs and the group executives who employ them. Once again, this task proved to be exhaustive, but we believe we have identified those engineers who deserve recognition for their efforts this past year. Note: In the five years we've been compiling this list, we've learned that admiration is difficult to quantify, so the engineers are mentioned in alphabetical order.

Congratulations to Radio Ink's Class of 2005 "35 Most Admired Engineers In Radio" — listed in alphabetical order.



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# The 35 Most Admired Engineers In Radio



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# The 35 Most Admired Engineers In Radio



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Dave Remund  
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## Make Money By “Flying Under The Radar”

How important is it for retailers to know if their front-end help is running people out of the store, or hindering a consumer's return trip because of bad service? This information is vital — and if you can be the one to present it, wouldn't that make you a more significant resource to their business? Providing such information would not only set you apart from your competitors, who are out just selling spots, but you might even be able to turn it into an additional, lucrative revenue stream.

In our LPG markets, we are implementing TMS (Tracking-Measuring-Sourcing) departments where we complement a retailer's ability to track, measure and source their incoming traffic, as well as hold their store employees accountable for customer service.

Here's an example of a secret shopper at a quick-service, take-out pizza establishment. This is an actual response that was done online by hired personnel. Your radio stations' TMS department can charge for this service, as well as put in the tracking and measuring mechanisms that have been discussed in the previous two articles on this subject.

Here is a summary of the *Pick-Up Service Evaluation*, along with the comment from the SS (secret shopper). This is a service that we can provide to ensure that the inside of the business is just as strong as our marketing efforts on the radio are. Imagine kicking off a campaign with this business, and having the client tell his personnel that someone will be “flying under the radar” (secret shopping) to provide feedback on the quality of service, and many other factors that contribute to an overall excellent experience. As you will see with this example (which is real), the order-taker didn't perform up to expectations. In this case, this survey was sent directly to the corporate office.

### Briefly describe your experience:

“Though everything was technically correct, the attitude given off by the young man was unprofessional and unwarranted. When we arrived at the location, there was one other customer in the establishment. When we walked up, the server looked at us angrily (I gathered), because it was close to closing time and he wanted to get out of there.



“Most everything had already been put away, so once I ordered, they had to go into the back to get stuff out. There was nothing smooth about the order process, as he rushed us through it. He made no attempt to make eye contact, or even offer a smile during our interaction. In fact, there were no pleasantries and nothing offered as an add-on. I found myself very irritated by the time the order had been taken, and normally would have commented on it; but, as I was secret shopping, I only noted it and waited for this report to express my displeasure.

“With the order now taken, I walked up to the cashier, and was put somewhat at ease, as she was very polite and courteous. She took her time and

made sure everything was correct, even informing me that I would be charged a service fee for using my ATM card to pay. She closed well and invited us to return. Once she had finished ringing up the sale, she handed me the pizza, and gave a polite thank you. Diana made excellent eye contact throughout the transaction, and wore a pleasant smile. All the staff was well groomed, and in appropriate attire. Upon our departure from the restaurant, they immediately closed the doors and turned off the ‘Open’ sign. I thought this was odd, as it was only 8:57 p.m., and the hours read “Open till 9 p.m.” I understand that it can be frustrating when people come in at the last minute, but I thought the way the young man handled his irritation was ridiculous.”

What happened to the young man who took the order? He was blown out of his job the moment corporate received the survey. At this company, this kind of service is unacceptable, because the company spends serious dollars on training.

You can set up your own TMS department where you can bill out for this service and, if executed correctly, create another profit center for your radio stations. It's time for radio to get on the bus and start tracking, measuring and sourcing a retailer's operation, and provide the service to do it. If we don't go beyond ROI, it will be hard for radio to increase its 8 percent share of the marketing pie.

For a complete copy of this survey, e-mail me at the address below.

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## Want To Increase Your Station's Value? **JUST SAY "NO!"**

People want what they can't have!

If people have to work a little harder to get what they want, they appreciate it a great deal more — and that is the moral of the story.

The value equation for just about any product is:  
**Price + Quality + Service = Value.**

That's one of the main reasons that rates are not as important as most radio salespeople believe. If you can increase quality and/or service, the value to the client increases without decreasing rates.

Having said that, a fourth component must be factored into the value equation: Time. Today's sophisticated business people have greater demands on their time, and therefore regard time as their most valuable business commodity. The pressures of multi-tasking while producing more with less staff make the time element a vital consideration. Because technology has forced us to re-price time, you will be penalized by clients who perceive that you are infringing on their most valuable commodity. This can occur if the client believes you are stalling, making mistakes or causing inconveniences, and thus are not bringing value to the table. Business people also have a greater appreciation and respect for other people's time, including yours. Only by recognizing and respecting the value of the client's time can you place a premium on yours.

One of the most powerful ways to achieve that is by saying "No" more often. Remember: People want what they can't have!

If a client phones and asks you to jump in the car, he needs to hear you say "No." If a client phones at 4 p.m. and asks to be on the air tomorrow morning, you must say "No." If a client wants to air his own copy, but you know the copy is poor, you must say "No." If a client wants you to throw in a promotion with his campaign, just say "No."


I'm not suggesting you be that blunt. Practice your skills as the persuasive professional you are. If you need to schedule a mutually convenient time, the client will appreciate that you have other commitments. If you're past your

station's traffic deadlines, the client will respect your professionalism. If you're representing the client's best interests by recommending alternative copy, he or she will be excited by the additional sales you will generate. If you can't do a promotion because your station's promotional commitments are full, the client will realize your station is in demand and plan ahead next time.

How do clients perceive account managers who jump when they say "Jump!" Those clients will continue to call at the last minute, because they know they can get away with it. Those clients are in control. They will perceive that those account managers and stations are desperate for business, and that advertiser demand is low and results ineffective.

How will advertisers perceive you and your station when you say "No"? I guarantee, they'll believe you and your station are in demand, that you have limited spot availability and that your promotional activity is in demand. Clients will develop a greater level of professional respect for you and your station, and will hold you in higher esteem. You'll become the first call rather than the last — and you'll position yourself as a knowledgeable consultant different from your competitors. *You will represent far greater value to your clients.*

By contrast, your competitors who jump when clients say "Jump!" will hold far less value. They will continue to get last-minute calls (if they get any at all, because you will now command a greater share of the clients' advertising dollars), they will continue to cram their station full of ineffective promotions and they will continue the struggle to command any decent rate.

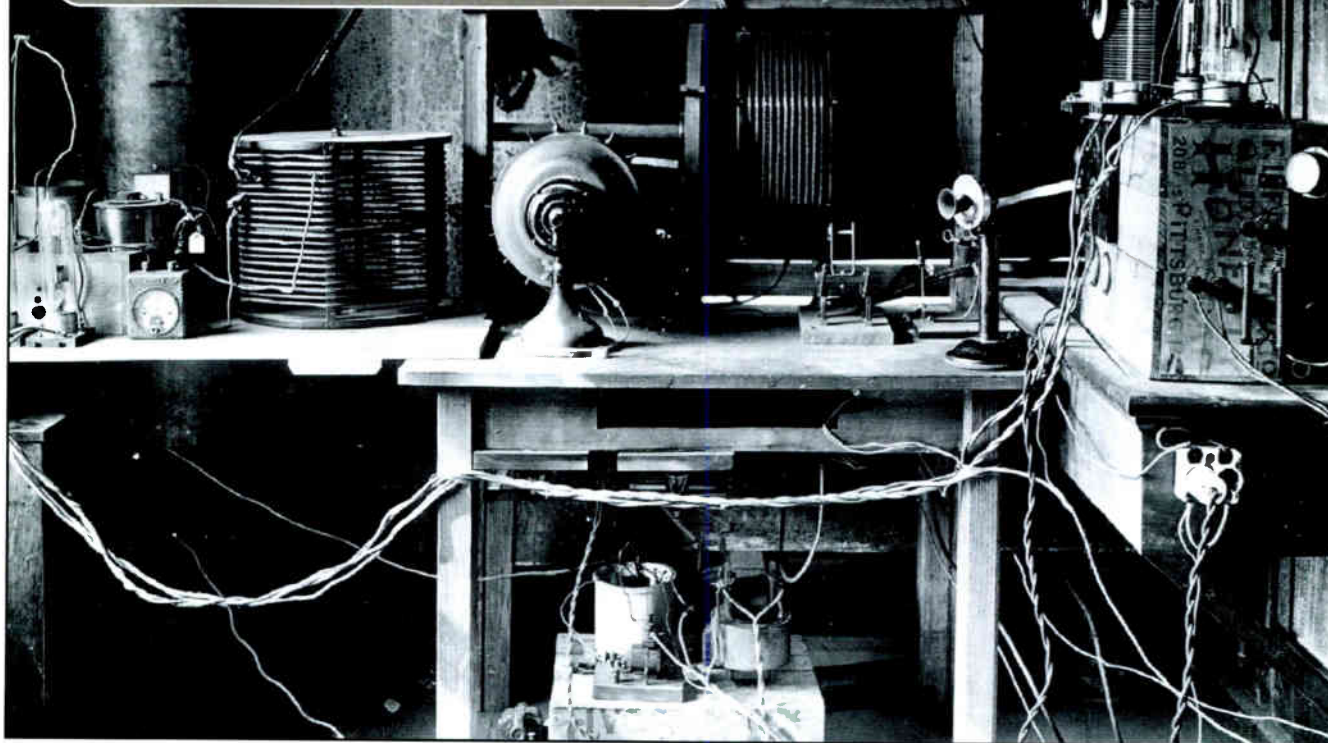
Bottom line: Saying "No" can be tough, but which of the above scenarios would you prefer? 

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# Blast from the Past

**WE'VE COME A LONG WAY, BABY** — This batch of wires became the first official broadcast transmitter of KDKA, Pittsburgh, built by Dr. Frank Conrad in his garage as 8XK, circa 1916.

*Photo courtesy of Library of American Broadcasting*



**SEARCH YOUR ARCHIVES.** Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say vintage?) photographs of people, stations or promotions to use on our Blast page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Wendy Bernstein, Asst. Editor, *Radio Ink*, 224 Debra St., Suite 1015, West Palm Beach, FL 33401.

## Events

### ARBITRON DATES

Spring 2005: Mar. 31-Jun. 22  
 Summer 2005: Jun. 30-Sep. 21  
 Fall 2005: Sep. 22-Dec. 14

### APRIL

Apr. 26 — AWRT Battle of the Ad Stars, Houston, TX. Contact: Tim Gratzler 713-260-4456 or Erin Hoffman at 713-526-1111  
 Apr. 27-28 — 3rd Multicultural Branding 2005 (ethnic marketing-Intl. Quality & Productivity Center), New York. ☎ 800-882-8684. [www.iqpc.com](http://www.iqpc.com)

### MAY

May 6 — Vermont Assoc. of Broadcasters Convention, Burlington, VT. ☎ 802-476-8789 [www.vab.org](http://www.vab.org)  
 May 11-13 — Connections Digital Home Conference & Showcase, San Francisco Airport, Burlingame, CA (by Parks Associates and Consumer Electronics Assoc.). [www.parksassociates.com/events](http://www.parksassociates.com/events)  
 May 15-17 — Broadcast Cable Financial Management Assoc. & Broadcast Cable Credit Assoc. Annual Conference, New Orleans. Contact: Mary Teister at [\[ter@bcfm.com\]\(mailto:ter@bcfm.com\). \[www.bcfm.com\]\(http://www.bcfm.com\)  
 May 16-17 — Pennsylvania Assoc. of Broadcasters Convention, Hershey, PA. ☎ 717-482-4820 \[www.pab.org\]\(http://www.pab.org\)  
 May 16 — CRS LV, Las Vegas \[www.crb.org\]\(http://www.crb.org\)  
 May 17-18 — \*\*Radio Ink's Roy Williams Live! Dallas, TX.\*\* ☎ 561-655-8778 \[www.radioink.com/roywilliams/\]\(http://www.radioink.com/roywilliams/\)  
 May 19-22 — Alabama Broadcasters Convention, Perdido Beach, AL. ☎ 205-979-1690 \[www.al-broadcasters.org\]\(http://www.al-broadcasters.org\)  
 May 20-22 — 2005 Alabama Broadcasters Assoc. annual convention, Orange Beach, Alabama. \[www.al-broadcasters.org\]\(http://www.al-broadcasters.org\)  
 May 20-25 — NABOB 29th Annual Spring Broadcast Management Conference, St. Maarten. ☎ 202-463-8970](mailto:mteis-</a></p>
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### JUNE

June 3-4 — New Mexico Broadcasters Assoc. Convention, Albuquerque, NM. ☎ 505-881-4444 [www.nmba.org](http://www.nmba.org)

June 3-4 — Wyoming Broadcasting Assoc. Convention, Cheyenne, WY. ☎ 307-632-7622 [www.wyomingbroadcasting.org](http://www.wyomingbroadcasting.org)  
 June 6-7 — New Jersey Broadcasters Assoc. Convention, Atlantic City, NJ. ☎ 609-860-0111 [www.njba.com](http://www.njba.com)  
 June 7-9 — Illinois Broadcasters Assoc. Convention, East Peoria, IL. ☎ 618-942-2139 [www.ilba.org](http://www.ilba.org)  
 June 8 — 2005 Radio-Mercury Awards, New York City [www.radiomercuryawards.com](http://www.radiomercuryawards.com)  
 June 9-11 — Missouri Broadcasters Assoc. Convention, Kansas City, MO. ☎ 573-636-6692 [www.mbaweb.org](http://www.mbaweb.org)  
 June 9-12 — Fan Fair (CMA Music Festival), Nashville, TN [www.CMAfest.com](http://www.CMAfest.com)  
 June 9-12 — Mississippi Broadcasters Convention Biloxi, MS. ☎ 601-957-9121 [www.msbroadcasters.org](http://www.msbroadcasters.org)  
 June 14-16 — WiFi/VoWiFi (Voice Over WiFi) Planet Conference & Expo, Baltimore, MD. [www.jupiterevents.com](http://www.jupiterevents.com)  
 June 15-16 — Wisconsin

Broadcasters Summer Conference, Green Lake, WI. ☎ 608-255-2600. [www.wi-broadcasters.org](http://www.wi-broadcasters.org)  
 June 15-18 — 2005 Natl. Assn. Hispanic Journalists Convention, Fort Worth, TX. [www.nahj.org](http://www.nahj.org)  
 June 21 — 2005 AWRT/Katz Women's Career Summit, New York City. [www.katzwomenscareersummit.com](http://www.katzwomenscareersummit.com)  
 June 22-25 — 9th annual Consumer Electronics CEO Summit, Colorado Springs, CO. ☎ 703-907-7047 [www.ce.org/events](http://www.ce.org/events)  
 June 22 — 30th Annual Gracie Allen Awards, American Women in Radio & Television, New York. ☎ 703-506-3290 [www.awrt.org](http://www.awrt.org)  
 June 26 — 28th New York State Broadcasters Assoc. Convention, Lake George, NY. ☎ 518-456-8888 [www.nysbroadcastersassn.org](http://www.nysbroadcastersassn.org)

### JULY

July 16-19 — 2005 NABEF Professional Fellowship Program, Washington, DC.

☎ 202-429-3930  
 July 21-24 — Conclave XXX: Hardcore Radio, Minneapolis ☎ 952-927-4487 [www.theconclave.com](http://www.theconclave.com)  
 July 27-28 — CRB Agenda Committee Meeting, Nashville, TN. [www.crb.org](http://www.crb.org)  
 July 28-29 — CRB Board Meeting, Nashville, TN. [www.crb.org](http://www.crb.org)

### AND MORE

Aug. 3-7 — Natl. Assn. of Black Journalists 30th Anniversary Convention, Atlanta [www.nabj.org](http://www.nabj.org)  
 Aug. 11-13 — Native American Journalists Association Convention, Lincoln, NE. ☎ 605-677-5282 [www.naja.com](http://www.naja.com)  
 Sept. 8-13 — (IBC) International Broadcasting Convention, Amsterdam. ☎ (UK) +44-171-611-7500 [www.ibc.org](http://www.ibc.org)  
 Dec. 6 — **Radio Ink's Forecast** 2906, Harvard Club, NYC. ☎ 800-610-5771 [www.radioink.com](http://www.radioink.com)

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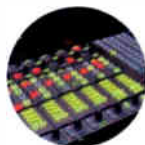
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